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In looking over a mass of clippings which I have made at various times I came upon an extract from The Nation of January 7 last, a part of an article on the earthquake in Sicily last year. This clipping has its suggestions for the student of Latin literature; it throws light for instance on Horace C.1.1. 9-10 (see especially Kiessling's notes there)

> illum, si proprio condidit horreo
> quidquid de Libycis verritur areis.

The enormous loss of life was due in part to the congestion of the population. Italy as a whole supports 305 inhabitants to its every square mile. In Sicily the ratio is 375; and about unhappy Messina the ratio rose to 456. We think of Sicily as so exclusively an agricultural country—the land of wheat, oil, and citron—that it is surprising to find over one-fourth of its population of some 3,800,000 congregated in cities having more than 25,000 inhabitants. The soil is parcelled out among great landowners, holders of the ancient *latifundia*, who, with their tenants and sub-tenants, crowd together in the cities, when the week's or the season's cultivation is done. That a tremendous earthquake coming upon such human congestion should work immense loss of life, was inevitable.

Any one familiar with Juvenal's third Satire, with the number of *insulae* in ancient Rome, or with the discussions of the population of Rome (see e. g. Friedländer, Sittengeschichte[6], 1.58-70, or Story, Roba di Roma, 574-599), will appreciate at once the applicability of this extract from The Nation to the conditions of life in ancient Rome. I may add here that in the translation of Friedländer's great work which is in course of publication by Messrs. E. P. Dutton and Co. (two volumes have thus far appeared; see THE CLASSICAL WEEKLY 2.39, 3.52) excursuses such as that on the population of Rome have been omitted; announcement is made, however, that they will be grouped together in translation in a fourth volume. C. K.

In THE CLASSICAL WEEKLY 2.185 I protested against the doctrine taught in various quarters that in certain Latin sentences we have examples of *ut non* instead of *ne* in final clauses. I have noticed lately some sentences sufficiently akin to those discussed in the little article referred to above to be quoted here. Cf., for example, Cicero De Officiis 2.62 Propensior benignitas esse debebit in calamitosos, nisi forte erunt digni calamitate. In iis tamen qui se adiuvari volent non ne adfligantur, sed ut altiorem gradum ascendant, restricti omnino esse nullo modo debemus, sed in deligendis idoneis iudicium et diligentiam adhibere; 3.61 Ita nec ut emat melius nec ut vendat quicquam simulabit aut dissimulabit vir bonus.

Kindred phenomena are to be found, *mutatis mutandis*, in Greek. Let us examine Sophocles Antigone 31-36 (Antigone is the speaker):

> τοιαῦτά φασι τὸν ἀγαθὸν Κρέοντα σοὶ
> κἀμοί, λέγω γὰρ κἀμέ, κηρύξαντ' ἔχειν,
> καὶ δεῦρο νεῖσθαι ταῦτα τοῖσι μὴ εἰδόσιν
> σαφῆ προκηρύξοντα, καὶ τὸ πρᾶγμ' ἄγειν
> οὐχ ὡς παρ' οὐδέν, ἀλλ' ὅς ἂν τούτων τι δρᾷ 35
> φόνον προκεῖσθαι δημόλευστον ἐν πόλει.

I have in mind especially verse 35. The idea of command, twice clearly brought out, in verses 32 and 34, would naturally have lead to μή, not οὐ, in 36, especially when we take into account also the adjacent infinitive in 34. Why then do we have οὐχ after all? What was said in THE CLASSICAL WEEKLY 2.185 about *ut . . . non . . . sed* in Cicero Cat. 1.23 applies here. οὐχ . . . ἀλλ' = *non . . . sed*, and the thought here is essentially affirmative in its movement; in a word *non . . . sed*, οὐ . . . ἀλλά are capital ways of uttering a vigorous affirmative. The words embraced by these particles in Latin and Greek both make a little entity complete in itself, unaffected by the rest of the sentence. We might rewrite Sophocles's words, meter apart, thus: καὶ τὸ πρᾶγμα περὶ πλείστου ποιεῖσθαι, καὶ γὰρ ὅς ἂν . . . ἐν πόλει.

All this seems to me quite elementary. But I note that so good a scholar as Professor Humphreys, in his fine edition of the Antigone, takes a view of our passage which I am obliged to regard as quite erroneous and as hopelessly bewildering to a young student. His note runs as follows: "οὐχ ὡς παρ' οὐδέν: This clause is Antigone's, and the neg. really belongs to προκηρύξοντα, hence οὐ and not μή. Cf. Thuc. i. 39.2 καὶ δεῦρο ἥκουσιν . . . ὑμᾶς νῦν ἀξιοῦντες, οὐ ξυμμαχεῖν, ἀλλὰ ξυναδικεῖν. Now I can, should I be obliged to do so, interpret the Thucydides passage as equal to ὑμᾶς νῦν οὐκ ἀξιοῦντες ξυμμαχεῖν, ἀλλὰ ξυναδικεῖν, but I cannot, at least naturally, explain Antigone's words here as equal to οὐ προκηρύλξοντα τὸ πρᾶγμ' ἄγειν ὡς παρ' οὐδὲν, ἀλλ', etc.

I note finally that both Jebb and Campbell apparently thought this whole matter too obvious to require explanation. C. K.

Vergil's Debt to the Hecuba and Troades of Euripides.

The closest parallel that can be drawn between Vergil and the Greeks is not that between Vergil and Homer, but that between Vergil and Euripides. "C'est son esprit qu'il lui dérobe", says M. Patin, quoted by Glover. Vergil found in Euripides his own nature, his love of a life of study and retirement, and the society of a few intimate friends, his love of nature and country life, his wide human sympathy for the lowly and oppressed, his appreciation of the pathos of the toil and suffering of men and animals, his horror of war due to natural sensibility and to experience. Each had seen the misery which war brings, Euripides in the Peloponnesian War and Vergil in two civil wars. "If Euripides is the most tragic of Greek poets", says Glover, "there is more tragedy in the Aeneid than in all the rest of the Latin literature we know". Therefore there is none of the Homeric joy in battle in Vergil's Trojan War but only the lamentation of Euripides over the destruction of a great and beautiful city, the waste of heroic lives and the sorrow of captives.

Upon Euripides and Vergil alike press the questions, Are the gods just? Do they care for human suffering? Euripides in his cosmopolitan Athens, at a time when religious beliefs were being questioned, answers 'No'. The chorus of Trojan women cry (Troades 1077-1078)

μέλει, μέλει μοι τάδ' εἰ φρονεῖς, ἄναξ,
οὐράνιον ἕδρανον ἐπιβεβώς.

Hecuba in the depth of her anguish cries (Troades 1280-1281)

ἰὼ θεοί. καὶ τί τοὺς θεοὺς καλῶ;
καὶ πρὸς γόνυ οὐκ ἤκουσαν ἀνακαλούμενοι,

and again (1289-1290)

πάτερ, ἀνάξια τᾶς Δαρδάνου
γονᾶς τάδ' οἷα πάσχομεν δέδορκας;

But the chorus answers (1291-1292)

δέδορκεν, ἁ δὲ μεγαλόπολις
ἄπολις ὄλωλεν.

Vergil, among the pious Romans in the age of Augustus who asked his help in strengthening the bonds of religious belief, feels that he can not understand the ways of Heaven and that mystery adds to the sadness of life. Dis aliter visum, he says (Aen. 2.428). So again in 1.603-605:

> Di tibi, si qua pios respectant numina, si quid
> usquam iustitia est et mens sibi conscia recti,
> praemia digna ferant.

Yet he believes the gods do care. Dabit deus his quoque finem (1.199).

This difference in religious belief involves a difference in their treatment of fate. Euripides's fate is a blind force crushing the innocent Hecuba, Polyxena and Phaedra. In Vergil's eyes fate has a beneficent aim with which mortals must ally themselves. Passion is a trivial thing compared with man's work and endurance for noble ends. Dido must suffer, but her sacrifice gives to the world the Roman state.

This conflict between human will and divine purposes is the theme of Greek tragedy. So in theme and character the fourth book of the Aeneid is related to Euripides's Medea and Hippolytus. With Medea and Phaedra before him Vergil drew his barbaric Eastern queen capable of tender devotion to a beloved and worthy object, but changing, when thwarted, to a raging fury. Professor Murray, in his introduction to his translation of The Medea, says that in these studies of oppression and revenge the writers dwell upon "the twofold evil of cruelty, that it not only causes pain to tne victim, but actually by means of the pain makes him a worse man". The fury of Phaedra which slays Hippolytus and herself, the fury of Medea which slays four innocent victims, the fury of Dido which slays herself and brings Hannibal down on Rome, turns a loving woman into a black-hearted curse.

The second and third books of the Aeneid are written in the spirit and contain many of the incidents of the Trojan Women and the Hecuba. The latter opens with the story of Polydorus told by his spirit, who says that he, the youngest son of Priam, too young to bear arms, was sent by his father to Polymestor, king of Thrace, with whom his father had a friendship rendered sacred by the bonds of hospitality. As long as Troy survived, Polydorus was well treated by his host, but, when the city fell, for the sake of his gold, he was slain and thrown out upon the seashore. His spirit then visits his mother, who has been brought by the Greeks to Thrace, where all are detained by the shade of Achilles demanding the sacrifice of Polyxena. The third book of the Aeneid opens with the landing of Aeneas and his companions in Thrace, the horrible omen of the bloody thicket from which comes the voice of Polydorus and the same story of Polydorus, briefly told by Aeneas, who exclaims (3.56-57)

> Quid non mortalia pectora cogis,
> auri sacra fames!

In Euripides's story of Polydorus occur the lines referring to the death of Priam (Hecuba 23-24):

αὐτὸς δὲ βωμῷ πρὸς θεοδμήτῳ πίτνει
σφαγεὶς Ἀχιλλέως παιδὸς ἐκ μιαιφόνου.

There are two references to the same dreadful incident in the Troades. Compare first 16-17:

πρὸς δὲ κρηπίδων βάθροις
πέπτωκε Πρίαμος Ζηνὸς ἑρκείου θανών.

Later in 481-483 Hecuba appeals to it to prove herself the most wretched of women:

καὶ τὸν φυτουργὸν Πρίαμον οὐκ ἄλλων πάρα
κλύουσ' ἔκλαυσα, τοῖσδε δ' εἶδον ὄμμασιν

αὐτὴ κατασφαγέντ' ἐφ' ἑρκείῳ πυρᾷ,—

These references have been expanded by Vergil into the story of the murder of Polites by Pyrrhus at the altar in the palace at which Priam, Hecuba and their daughters had taken refuge, Priam's attack upon Pyrrhus and the murder of the weak old king.

A scene of the Hecuba represents the debate among the Greeks on the fate of Polyxena. Shall she be sacrificed to Achilles's demand? This suggestion Agamemnon opposed; the question hung in the balance until Ulysses persuaded the Greeks to slay her. This is the account given to Hecuba. Polyxena, remembering that she is a daughter of Priam, a sister of Hector and the destined bride of kings, prefers death to slavery and dies as a princess should. Vergil's Andromache in exile exclaims (3. 321-324):

> O felix una ante alias Priameia virgo,
> hostilem ad tumulum Troiae sub moenibus altis
> iussa mori, quae sortitus non pertulit ullos
> nec victoris eri tetigit captiva cubile!

Euripides has never a good word for Helen, who is regarded as the cause of all the suffering in both armies. Hecuba calls her (Troiades 132-137):

στυγνὰν ἄλοχον, Κάστορι λώβαν
τῷ τ' Εὐρώτᾳ δυσκλείαν,
ἃ σφάζει μὲν
τὸν πεντήκοντ' ἀροτῆρα τέκνων
Πρίαμον, ἐμέ τε μελέαν Ἑκάβαν
ἐς τάνδ' ἐξώκειλ' ἄταν.

Helen should be slain and not Polyxena (Hecuba 265-266):

Ἑλένην νιν αἰτεῖν χρὴν τάφῳ προσφάγματα·
κείνη γὰρ ὤλεσέν νιν ἐς Τροίαν τ' ἄγει.

So again in Hecuba 441-443 we read:

ὡς . . . . . .
Ἑλένην ἴδοιμι· διὰ καλῶν γὰρ ὀμμάτων
αἴσχιστα Τροίαν εἶλε τὴν εὐδαίμονα.

Aeneas, on the night of the fall of Troy seeing her hiding in the temple, calls her (2.573):

> Troiae et patriae communis Erinys.

The description of the fall of Troy in the last choral ode of the Hecuba corresponds closely to the story of the last night of the city in the second book of the Aeneid. In the first verses (905-906) the chorus sings

σὺ μέν, ὦ πατρὶς Ἰλιάς,
τῶν ἀπορθήτων πόλις οὐκέτι λέξῃ·

Aeneas in his narrative of that dreadful night exclaims (2.241-242)

> O patria, o divum domus Ilium et incluta bello
> moenia Dardanidum!

and (2.363)

> Urbs antiqua ruit, multos dominata per annos.

Hecuba 910-911

ἀπὸ δὲ στεφάναν κέκαρ-
σαι πύργων

is paralleled in Aen. 2.290

> ruit alto a culmine Troia.

Again, Hecuba 914-920

μεσονύκτιος ὠλλύμαν,
ἦμος ἐκ δείπνων ὕπνος ἡδὺς ἐπ' ὄσσοις
σκίδναται, μολπᾶν δ' ἄπο καὶ χοροποιῶν
θυσιᾶν καταλύσας
πόσις ἐν θαλάμοις ἔκει—
το, ξυστὸν δ' ἐπὶ πασσάλῳ,

is represented in Aeneid 2.248-249, 252-253, 265, 268-269:

> Nos delubra deum miseri, quibus ultimus esset
> ille dies, festa velamus fronde per urbem.
> . . . . . .
> . . . . fusi per moenia Teucri
> conticuere; sopor fessos complectitur artus.
> . . . . . .
> Invadunt urbem somno vinoque sepultam;
> . . . . . .
> Tempus erat, quo prima quies mortalibus aegris
> Incipit et dono divum gratissima serpit.

In Hecuba 921-922 the chorus laments

ναύταν οὐκέθ' ὁρῶν ὅμιλον Τροίαν
Ἰλιάδ' ἐμβεβῶτα.

In Aen. 2.254-256 Aeneas, in the same spirit, says,

> Et iam Argiva phalanx instructis navibus ibat
> a Tenedo tacitae per amica silentia lunae
> litora nota petens . . .

The third stanza of the choral ode (Hecuba 928) brings the conflict into the city,

ἀνὰ δὲ κέλαδος ἔμολε πόλιν.

Aeneas describes it thus (2.298-301):

> Diverso interea miscentur moenia luctu,
> et magis atque magis, ...
> . . . . . .
> clarescunt sonitus, armorumque ingruit horror.

The women's first thought was to seek safety at the altars (Hecuba 934-936):

Δωρὶς ὡς κόρα,
σεμνὰν προσίζουσ' οὐκ
ἤνυσ' Ἄρτεμιν ἁ τλάμων·

Compare Aen. 2.515-517:

> Hic Hecuba et natae nequiquam altaria circum,
> praecipites atra ceu tempestate columbae,
> condensae et divum amplexae simulacra sedebant.

But the altars did not protect them (Hecuba 937-941) with Aen. 2.762-763, 766-767: cf.

ἄγομαι δὲ . . . . . .
τὸν ἐμὸν ἅλιον ἐπὶ πέλαγος,
. . . . . .
ναῦς ἐκίνησεν πόδα καί μ' ἀπὸ γᾶς
ὥρισεν Ἰλιάδος·

> Custodes lecti Phoenix et durus Ulixes
> praedam adservabant; . . . . . .
> . . . . . .pueri et pavidae longo ordine matres
> stant circum.

The curse upon Helen in Hecuba 950-952 is the curse

of Aeneas when he sees her in the temple (Aen. 2. 577-578):

ἂν μήτε πέλαγος ἅλιον ἀπαγάγοι πάλιν,
μήτε πα—
τρῷον ἵκοιτ' ἐς οἶκον.

Scilicet haec Spartam incolumis patriasque Mycenas
aspiciet?

The story of the destruction of the city is continued in the Trojan Women, from which Vergil borrowed more incidents and phrases. So Troades 18-19

πολὺς δὲ χρυσὸς Φρύγιά τε σκυλεύματα
πρὸς ναῦς Ἀχαιῶν πέμπεται.

has been elaborated by Vergil thus (Aen. 2.763-766):

Huc undique Troia gaza
incensis erepta adytis, mensaeque deorum
crateresque auro solidi, captivaque vestis
congeritur;

The character of Ulysses drawn by Hecuba in Euripides is the character drawn by Sinon; cf. Troades 282-287,

μυσαρῷ δολίῳ λέλογχα φωτὶ δουλεύειν,
πολεμίῳ δίκας, παρανόμῳ δάκει,
ὃς πάντα τἀκεῖθεν ἐνθάδε στρέφει, τὰ δ'
ἀντίπαλ' αὖθις ἐκεῖσε διπύχῳ γλώσσᾳ
φίλα τὰ πρότερ' ἄφιλα τιθέμενος πάντων,

with Sinon's *invidia pellacis Ulixi* and *scelerum inventor Ulixes* (Aen. 2.90, 164) and his story of Ulysses's treachery and cold-blooded disregard of truth and mercy, which, though false, seemed to the Trojans quite in accord with the character of the man whom they called *durus Ulixes* (Aen. 2.7).

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(To be Concluded)

REVIEW

Roman Life and Manners under the Empire, by Ludwig Friedländer. Authorized Translation of the Seventh Enlarged and Revised Edition of the Sittengeschichte Roms. Volume I by Leonard A. Magnus; Volume II by J. H. Freese. New York: E. P. Dutton and Co. (1908-1909).

Of the merits of Friedländer's Sittengeschichte it is superfluous to speak at this late day; it is an indispensable book of reference. One cannot but wonder why the publisher asked the author in his seventh edition to omit nearly all the references to the original sources, which formed so valuable and important a feature of the earlier editions. The result is that the classical student cannot do without the sixth edition, and that the seventh is suited rather to the general reader; although one might fairly suppose that even that enigmatical personage, to whose assumed requirements so much is sacrificed now-a-days, might occasionally like to be assured of the existence of evidence for some statements which must seem startling to one whose knowledge of ancient Roman Life is not extensive.

A translation of the Sittengeschichte was certainly desirable, although for the reason already given, an accurate English version of the seventh edition would be of little use to the serious student, unless he had the sixth at his elbow.

Unhappily this translation cannot be called either good or accurate. The first volume especially abounds in examples of faulty and frequently unintelligible sentences, due in some cases to too literal a rendering of the German, in others to misunderstanding of the original, and in still others to bad taste in the use of English. For example, on p. 2 we read, "most of the improvement of Rome was on a generous scale, in public places and monuments; but many regulations and widenings of the chaotic streets (largely consequent on the ornamentations) were also made". On p. 8 we are informed that the Flavian Amphitheatre "bulks to heights almost invisible to the eye", on p. 9 that "the basilica was a market-building on columns". The doors of advocates, it seems (p. 163), were "besieged by parties", and "many small ones" (advocates, namely!) were "too glad to devil four speeches for a piece of gold"; but this is doubtless a misprint for deliver.

On p. 229 we read that Soranus of Ephesus "advises the employment of Greeks, so that children may learn the most beautiful of languages, and receive the utmost attention, lack of which so often caused bow-leggedness", an effect of the neglect of Greek which has been overlooked by its advocates in modern times. Rome is said to have become "one big tavern" (*taberna!*), and to be "one continual city of noise and bustle"; balconies were forbidden "because of their danger of fires"; the "healthy" plain between Rome and the "Albanian" Hills was "all built over with *streets*". The translator's negative compounds, such as 'unesteem', 'unemployment', 'undescribable', 'indiscipline', his verb to 'soothsay', and his nouns 'pushfulness', 'self-life' (Selbstleben!), and 'superstitiousness', may perhaps in some cases have been granted asylum in the hospitable pages of the unabridged dictionaries, but they might well be left there in company with 'riverine' and other dubious experiments in word-coinage. 'Little Asia' and 'Little-Asian', in spite of the obvious convenience of the latter, somehow do not commend themselves to the reviewer's perhaps too Attic taste. For a masterpiece of a faulty sentence, which is too long to quote here, see p. 12, near the end.

But English is a difficult language, with many traps even for the wary, and the critic is in danger of being met with a *tu quoque*. Actual errors of

fact are a more serious matter, and these unfortunately are not rare. In many cases they are found in the translations of Latin passages, and presumably might have been avoided by consulting the original. One is rather taken aback to read on p. 2 "*in the year 44 B. C.* there were over one hundred palaces in Rome. Cicero, a *quarter of a century afterwards* thought he might call Rome a beautiful . . . city". But Friedländer says: "Cicero glaubt schon im Jahre 70", which is quite a different matter. One is incredulous as to the existence of hills nearly "a thousand paces high" (p. 23) between the Aventine and the southern foot of the Janiculum, and finds that Friedländer gives this as the measure of the width of the Tiber valley at that point. One who has never crossed the seas would get a misleading mental picture from a reference to "the highest peaks of Rome" (p. 114). To call the Tiber (p. 13) "the gentle *buyer* of all that is produced on earth" seems an extraordinary metaphor, but the Latin word which is mistranslated 'buyer' is *mercator!*

The second volume at first makes a much better impression, since one's attention is not arrested at frequent intervals by 'howlers'. Its English, however, leaves something to be desired, unless it be hypercritical to take exception to "the stoic Marcus Aurelius *prevailed on himself* to give splendid spectacles" (p. 3), "wild beasts *who* were especially trained for the work" (p. 72), the "cellars" of the Circus Maximus, to "lesson the gruesomeness" (probably a misprint), and the like. It certainly jars even American sensibilities to read of wall-paintings provided with "letterpress", of 'a little dog on a lead", and to hear that "the plastic arts were sometimes employed . . . on representations of living persons".

The disastrous effects of giving translations from the Latin through the medium of Friedländer's German, excellent as the latter is in most cases, has already been referred to. Like his colleague, Mr. Freese errs in this respect. On p. 91, in connection with Suetonius Calig. 57, he says: "In a mime played on the day of the murder of Caligula the crucifixion of the famous brigand Laureolus was acted, the flow of blood imitated, and scoffed at by bystanders". As it is punctuated this sentence seems absolutely without meaning, but waiving that point as possibly hypercritical, let us see just what Friedländer says. We find in his last clause the words, "von mehreren Spassmachern nachgeäfft". *Spassmacher* does not seem to me the exact equivalent of the actors of the *secundae partes,* but it certainly does not mean 'bystanders', and a glance either at a German dictionary s. v. 'nachäffen', or at Suetonius, would have been sufficient to save Mr. Freese from absolutely misrepresenting Friedländer and his Latin original. In a similar way the story of the mime who impersonated Vespasian at the latter's funeral is garbled and spoiled (p. 95). An example of a mistranslation in which Latin is not involved is to be found on p. 291, "the inhabitants of Panhormus, etc.", where the disregard of the word *solchen* yields this remarkable statement, "he was satisfied with two and (probably) three equestrian statues".

Unfortunately these are not a few instances yielded by a laborious search for errors, but selections from a large number of marginal notes made in the course of a rapid but somewhat careful reading. It does not seem too severe to say that the translation cannot be trusted, but must constantly be checked by reference to the German edition.

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From the November number of the Bulletin of the Metropolitan Museum of Art we reprint, in somewhat condensed form, the following article by Mr. Edward Robinson, Assistant Director of the Museum. The article in The Bulletin is illustrated by three cuts; the number may be obtained from the Museum for ten cents.

THE OLD MARKET WOMAN

The Museum has recently purchased . . . an extraordinary specimen of original Greek sculpture, which is now on exhibition in the Room of Recent Accessions. . . . This is a marble statue, somewhat less than life size, of an old peasant woman who is offering the products of her little farm for sale. Those who are familiar with only the nobler creations of Greek sculpture will find the subject itself a strange one for Greek art, but they will be still more impressed by the intense realism with which it is expressed. It is, in fact, an attempt at an absolutely true study of nature in her least beautiful forms, such as we associate more with the art of modern Italy than with that of classic Greece, and the result is a figure such as we might see—though in a more modern costume—moving about the marketplace of an Italian or Greek town to-day. With the body bent at that peculiar angle which comes more from constant toil in the fields than from age, we can feel the shambling motion with which she pushes her way among the crowd of market people, and though the greater part of both arms is missing their action is easily imagined. With the right extended she was holding out something, the merits or the cheapness of which she was proclaiming, and in the left hand she carried the fowls and the basket of fruits or vegetables which are still to be seen at her side. Though the head itself is preserved, and has never been broken from the body, it was found with the features sadly mutilated, not by accident, but by a willful act of vandalism, of which they clearly show the traces. To make the statue more presentable, the face has been restored here in plaster. But the realism of the action merely accentuates that of the modeling, especially in the upper half of the statue, where the characteristics of withered old age are reproduced with unsparing fidelity. The old and weary eyes, the sunken cheeks, the deep lines about the mouth, and the shriveled neck and breast,

all show a sculptor whose aim was to perpetuate an unlovely everyday type precisely as he saw it, with no thought of beauty nor desire for idealism. Yet he was a Greek, and his instinct for rhythmic lines and beautiful forms could not be wholly suppressed. It found its outlet in the lower half of the figure, where he was less occupied with the realism of his subject. The costume is the same that we find on the ideal statues of goddesses or women—a sleeveless chiton, or dress, clasped upon the shoulder, and over this a large himation or mantle. The folds of these two garments fall as gracefully as though they covered the form of a young girl, and it is curious to observe that the limbs which they cover do not correspond at all to the shrunken character of the upper part, but are full and well rounded, as are also the prettily sandaled feet. The only distinctive mark of the peasant in the costume is the kerchief upon her head, which she wears in precisely the manner that the peasant women of southern Europe wear them to-day. Encircling this kerchief is an ivy wreath, probably an indication that the occasion on which she is offering her wares for sale is some Bacchic festival. The statue was evidently intended simply as a piece of decorative sculpture, perhaps for the adornment of a garden, and was designed only for a front or side view, as the back is executed in a more or less summary manner, and is rather flat.

Although examples of this naturalistic tendency in Greek art are comparatively rare, they are by no means unknown, and constitute a well-defined class. They all originated in the same period, which, as might be expected, is that of the decline, when technical virtuosity took the place of greater ideals; and they are typical of one phase of the Hellenistic Age, which began with the death of Alexander the Great, B.C. 323, and continued until the Roman conquest of the various sites of Greek civilization. Within that age it is not possible to give them a precise date, though it may be said that they belong among the last efforts of the creative genius of the Greeks. In an article in the Annual of the British School at Athens (Vol. X, 1903-4, p. 103), Mr. A. B. Wace has listed and discussed the surviving examples of this class, and of the grotesques and caricatures which belong in the same category. His article appeared before the discovery of our statue, which has since been generally accepted as the most important of its class, partly because it is the best preserved, but more particularly because of the beauty of the workmanship, which in all its details has the traits of a Greek original rather than a Roman copy.

It rarely happens that the facts about the discovery of a Greek statue nowadays are known, except when it is made under governmental authority, but in the present case we are fortunate also in this respect, as the Old Market Woman was published soon after its discovery[1]. It was found in September, 1907, in Rome, at the corner of the Via della Consolazione and the Via Montecaprino, and was brought to light by the destruction of some old buildings belonging to the Congregation of the Operai della Divina Pietà, where it was buried in the subsoil of the cellar. When it arrived at the Museum the lower part was still coated with an incrustation of lime, and in the removal of this small traces of color were revealed—a bright pink on the border of the himation, between the knees, and a dark greenish on the sandal strap of the left foot. These are still recognizable, though the pink has lost its brilliancy. The marble itself, which is of a Greek variety, has a beautiful old-ivory tone, and the surface is remarkably fresh. Altogether the statue ranks as one of the most interesting and attractive of the reecnt additions to the Classical Department.

[1] In the Notizie degli Scavi, 1897, p. 525, figs. 45, 46; and by L. Mariani, in the Bullettino della Comm. Arch. Comunale di Roma, 1907, p. 257, pl. vii. An account of it also appeared in the Illustrated London News for December 7 of the same year.

SUMMARY OF THE CLASSICAL JOURNAL, NOVEMBER, 1909.

Editorials: (1) Partnership and Participation. This states that the Journal reaches 1700 members of the Classical Association of the Middle West and South. The editor urges the formation of an auxiliary association in each state. (2) An obituary notice of Professor Bernard Camillus Bondurant.

The first paper, Archaeology in 1908, is by Professor George H. Chase, of Harvard University. Of the excavations made in Asia Minor, he mentions those at Miletus, Ephesus and Pergamum, where the work has been done mainly by the Germans and Austrians. At Miletus, in 1906 and 1907, "attention was directed mainly to the Hellenistic gymnasium, the Roman bath, the Ionic portico at the Lion's Harbor, the baths of Faustina, and the early Christian basilica near the shrine of Aesculapius". For Ephesus he announces that the results of Mr. Hogarth's work on the temple of Diana in 1906 were published by the British Museum during the year (cf. now also Mr. Hogarth's book, Ionia and the East, Oxford Press, 1909).—At Pergamum, the Germans have found near the great gymnasium the ruins of a temple which is probably to be identified as that of Aesculapius, Hermes and Heracles.—Among the islands of the Aegean, he mentions the work done in Crete, Rhodes and Delos. In Moklos, an islet off the northern coast of Crete, six chamber tombs of the early Minoan period were discovered in the necropolis of the ancient town, containing many interesting finds, recalling those in the graves of Mycenae. He also mentions the interesting discoveries at Knossos, Phaistos, Priniá, and the publication of the results of excavations at Gourniá, conducted by Mrs. Hawes (Miss Boyd). An interesting find at Phaistos by the Italians was a small disc of terra cotta, inscribed with pictographic characters, which were impressed with stamps, a primitive kind of printing (on these Cretan finds see THE CLASSICAL WEEKLY 2.242).—Of the excavations made on the mainland of Greece, he reviews work done at Corinth by the Americans, at Sparta by the British School, where perhaps the oldest temple in Greece has been discovered; at Athens, by the Greek Society; at Sunium by Dr. Stair; at Rhitsóna by Professor Burrows; at Chaeronea by Dr. Soteriades; at Zerélia in Phthiotis by Messrs. Wace and Droop. The author reviews at length the work done in Western Greece by Dr. Dörpfeld.—In Italy, the work at Rome, Pompeii, Populonia and Turin is reviewed. The excavations in and near the Forum have been devoted to the Basilica Aemilia and the Basilica of Maxentius. Commendatore Boni has devoted his attention to the Summa Sacra Via. Among the important finds of the year may be mentioned a new piece of the Servian Wall, traces of a prehistoric necropolis on the Quirinal, a marble statue of an Amazon on the site of the garden of Sallust, a sarcophagus near the gate of San Lorenzo. The most interesting news, perhaps, is the adoption at Rome of a plan for a system

of parks that will form "a permanent setting for many of the most important ruins". The Italian government proposes to spend 60,000 lire in preliminary excavations at Herculaneum.

The second paper, The Vocabulary of High School Latin and How to Master It, is by Mr. John Tetlow of the Girls' Latin School, Boston, Mass. As might be inferred from the title, the paper is devoted mainly to refuting some claims made for Professor Lodge's Vocabulary of High School Latin. Mr. Tetlow gives first several quotations from articles written by Professor Lodge and Professor Knapp. From these citations he draws the following propositions, all of which he challenges:

(1) All Latin words have approximately exact English equivalents. (2) When these English equivalents have been mastered by the memory, they can be applied to new passages of Latin and be made to yield the sense. (3) In sight-examination papers the English equivalents of all words not contained in the prescribed list of 2,000 should be given in foot-notes. (4) The most important factor in the attainment of ability to read Latin at sight is the mastery of the English equivalents of the Latin words most frequently used in reading.

Under the first point, Mr. Tetlow classifies words wtih reference to their translatability into two classes, easy and difficult. As example of the first he gives such words as *annus, miles, bellum,* and claims that they are too easy to need "the elaborate machinery of a special word list". As examples of the second class he gives *ratio, ars, res, ingenium, virtus.* From the Archias he cites *ratio,* 'theoretical knowledge', and *summorum hominum ingeniis,* 'men of the highest genius', meanings which he claims could not be gotten from the special vocabulary. But I am sure that Professor Lodge would not expect a pupil of the high-school age to get the translation of either of these expressions without the aid of the notes and the guidance of the teacher.

In his objection to the second point, Mr. Tetlow gives the passage set for the advanced examination at sight at Harvard last June, Pro Sestio, 137, 138. He gives two translations of this, one a model translation of his own, which after twenty years' experience I am sure no high school pupil could ever come anywhere near realizing, and then a hypothetical translation by a pupil based upon Lodge's vocabulary, which seems to make no allowance for four years training in translation.

In challenging the third point he claims that part of the work of the teacher is to teach the pupil to recognize in new words roots and stems that have been met, and to reason from the known to the unknown. This is very true, but past experience teaches us that we must not expect too much in sight translation from pupils of the secondary school age.

On the fourth point Mr. Tetlow objects "to the nedless drudgery of learning by rote the detached meanings of words that occur often enough to be gradually absorbed by the pupil". He also fears that the use of such a vocabulary will limit the range of high school reading.

Under the caption Notes there is a short paper by Frances J. Hosford of Oberlin, Ohio, in defense of Conington's reading of Aen. 4.257:

Litus arenosum Libyae ventosque secabat.

The writer says that American editions except Greenough-Kittredge give *ad Libyae,* and that most English editions follow Conington. But the author should have noticed that Sedgwick prints *ad* in brackets, and Page retains the manuscript reading *ad Libyae.*

Under Reports from the Classical Field are given reports of classical plays in the original or in translation at the East High School, Rochester, N. Y., Detroit, Terre Haute, Ind., St. Charles, Mo., and at the following colleges: Randolph-Macon, Wabash, Northwestern, Earlham, Grinnell, Harvard, and Oxford and Birmingham in England. In this department too we have the programs of the meetings of various classical associations.

The following books are reviewed in this number: Th. Zielinski's *Cicero im Wandel der Jahrhunderte,* by W. S. Burrage; Merrill's Lucretius, by M. S. S(laughter) of the University of Wisconsin; Fowler's *Life at Rome in the Age of Cicero,* by F. F. Abbott; Church's *The Aeneid for Boys and Girls,* by F. J. Miller; Post's Martial, by Paul Nixon.

WILLIAM F. TIBBETTS.
ERASMUS HALL HIGH SCHOOL, Brooklyn.

THE CLASSICAL ASSOCIATION OF PITTSBURGH

The Classical Asociation of Pittsburgh and Vicinity met at a luncheon in the Fort Pitt Hotel on Saturday, October 13, at 12.15 o'clock. Preceding the luncheon a reception was given in honor of Professor and Mrs. B. L. Ullman. Professor Ullman, recently of the University of Chicago, is now Professor of Latin in the University of Pittsburgh.

Professor Ullman addressed the Association on The Practical Value of Classical Research. In speaking of the justification of the Classics he said they represent the highest aristocracy of learning and for this reason they can never be crushed out completely as long as human instinct to reach intellectual supremacy remains. Setting forth the ultimate aim of classical study as the effort "to inculcate an appreciation of the literature and life of the ancients", Professor Ullman declared that classical research helps to make the preliminary training easier and more interesting by furnishing material for the study of life. It helps in understanding the literature by presenting the form in which the authors wrote. Research in the field of syntax has made even that subject interesting and is responsible for a sane interpretation of the subjunctive. Many expressions once called archaisms are now recognized as colloquialisms. Archaeological discoveries, the revelations of epigraphy, the necessary improvements in text-books are very important factors in revealing the practical value of the Classics.

This brief summary merely suggests the line of thought in Professor Ullman's splendid address. About sixty were present. Mr. J. B. Hench, of Shadyside Academy, President of our Association for this year, outlined a most interesting course for the year's work. The Association feels encouraged by the addition of several new members and by the royal support of former members.

Our President of last year, Professor A. A. Hays, has gone to the Divinity School of the University of Chicago. He will be greatly missed. His successor at Washington and Jefferson College, Professor Allen, will address our next meeting, December 4.

While the University of Chicago has won our last President, it has sent us a valuable member in Professor Ullman. The year promises to be the best in the life of our Association.

N. ANNA PETTY, Secretary-Treasurer.
Carnegie, Pa.

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